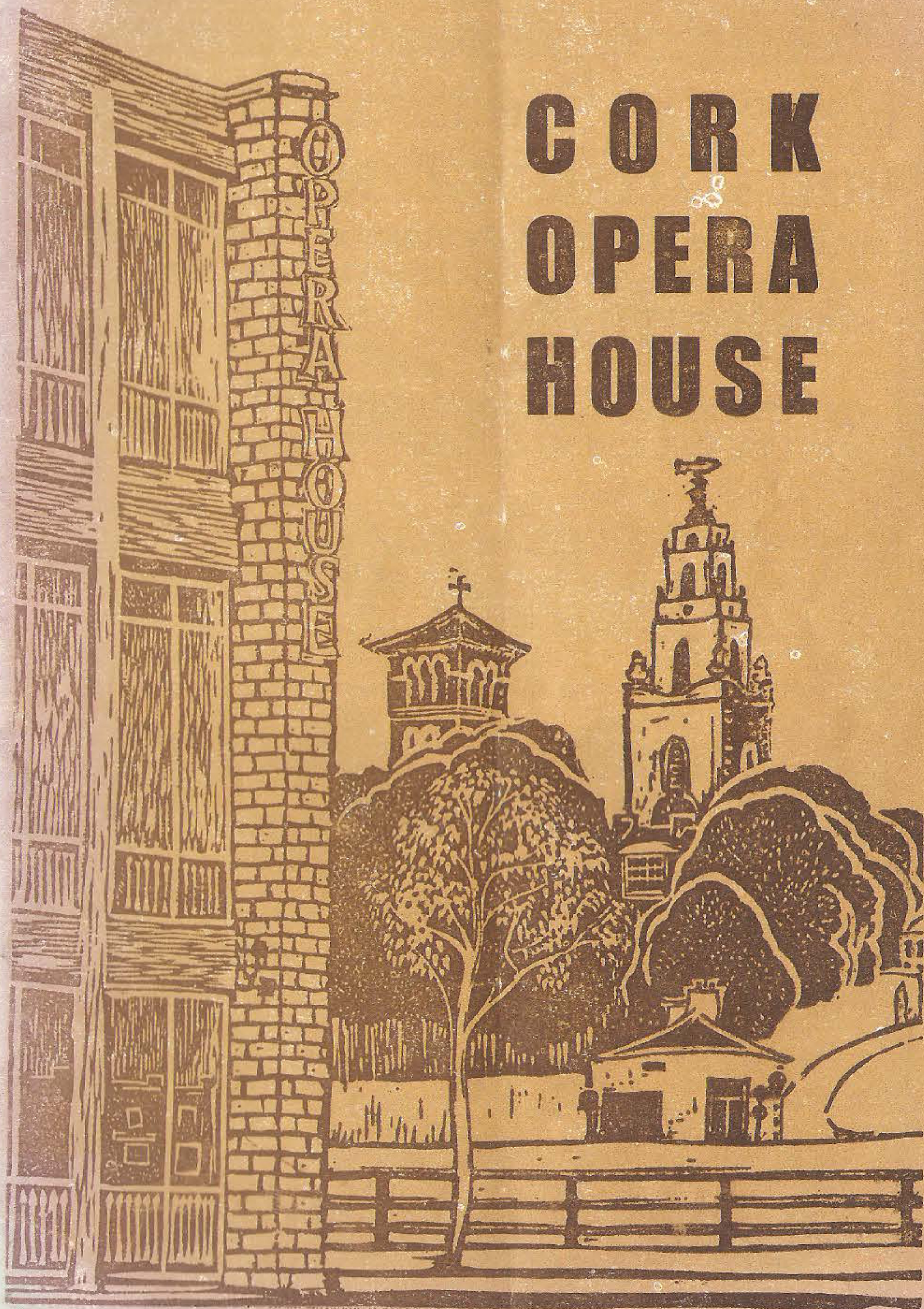
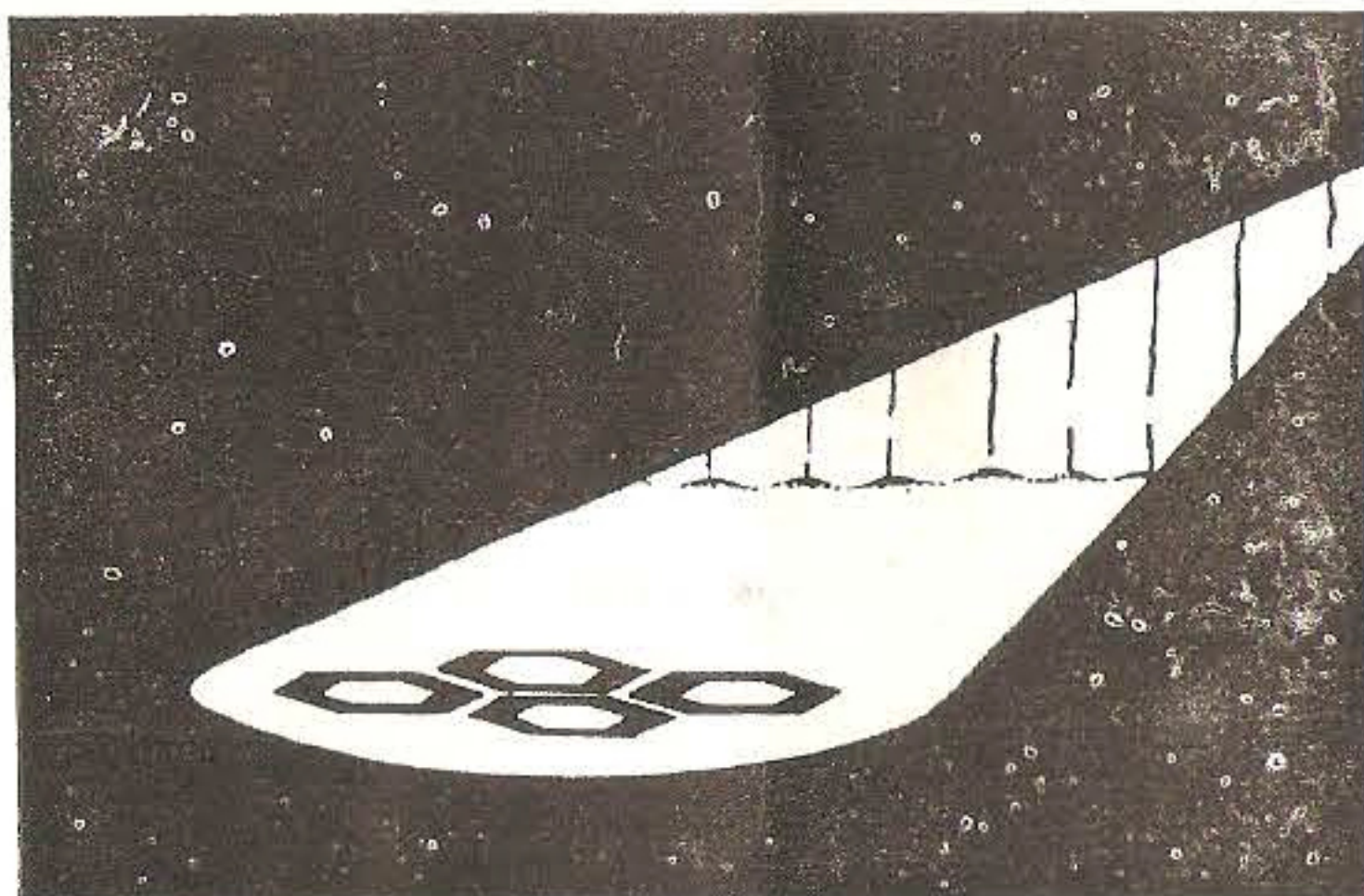


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Secretary — Thomas Donnelly

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SEASON OPENS WEDNESDAY, 9th FEBRUARY, 1983

Wednesday, 9th Friday, 11th Tuesday, 15th Thursday, 17th
Saturday, 19th February 8.00 p.m.

Inaugural Season

CORK CITY OPERA

In Association with RTE

Present

"IL TROVATORE"

By GIUSEPPE VERDI (1813 - 1901)

Libretto by Salvatore Cammarano and Leone Emmanuele Bardare from the play "El Trovador" by Antonio Garcia Gutierrez

First produced at the Teatro Apollo, Rome, on 19th January, 1853

THE CAST

LEONORA ANGELA FEENEY
Lady-in-waiting to the Princess of Aragon

AZUCENA (9th, 11th Feb.) ELVIRA d'ALBONI
An old gipsy woman (15, 17, 19 Feb.) GLENICE HALLIDAY

INEZ SHEILA McCARTHY
Attendant of Leonora

MANRICO DORO ANTONIOLI
An officer in the army of Prince Urgel, the
supposed son of Azucena, but in reality
the brother of the Count di Luna

IL CONTE DI LUNA NIAL MURRAY
A young noble in the service of
the Prince of Aragon

FERRANDO JOHN O'FLYNN
A captain of the guard under di Luna

RUIZ BRENDAN CAVANAGH
Manrico's henchman

A MESSENGER BRENDAN CAVANAGH

Gipsies Soldiers Nuns Servants

SYNOPSIS OF SCENES

Biscay and Aragon in the Fifteenth Century

ACT ONE — THE DUEL

Scene 1: The hall of the Castle of Aliaferia

Scene 2: The gardens of the Palace

Interval

ACT TWO — THE GIPSY

Scene 1: A gipsy camp in the Biscayan mountains

Scene 2: The cloisters of a convent near Castellor

Interval

ACT THREE — THE GIPSY'S SON

Scene 1: The Count of Luna's camp before the fortress of Castellor

Scene 2: A room adjoining the chapel in Castellor

Interval

ACT FOUR — THE PUNISHMENT

Scene 1: In the Castle of Aliaferia

Scene 2: A prison cell



AUGMENTED R.T.E. CONCERT ORCHESTRA

(by kind permission of the R.T.E. Authority)

Conductor: PROINSIAS Ó DUINN

Producer: KEN NEATE

Sets and Costumes Designed by PATRICK MURRAY

CORK CITY OPERA CHORUS

Chorus Master: JOHN MURPHY, M.A., B.Mus.

IRISH BALLET COMPANY

Artistic Director & Choreographer: JOAN DENISE MORIARTY

Costumes made by Frances Barry; S. P. Watts

Anvils and Tools, etc., by Murphy & Quinn

NOTE:

VERDI instructed Tito Ricordi, his publisher, to keep the Paris version of *IL TROVATORE* "under lock and key until I ask for it." The ballet, written for the Paris Opera, was his third at the time, the others were for "Les Vêpres Siciliennes" and "Jerusalem" some few years before. In the present production, for monetary as well as dramatic reasons, it was decided to present the ballet in Act III Scene II in the hall adjoining the chapel in Castellor following Manrico's romantic aria, "Ah, si ben mio;" thus utilizing the divertissements No. 1 and No. 3 as a wedding entertainment. It seems logical, too, that Manrico should invite his gipsy friends to help mitigate the gloomy atmosphere of the castle under siege by the forces of Count di Luna: in any case, an act becoming a hero.

KEN NEATE

For Cork Opera House:

Resident Stage Manager Tom Burke

Assistant Stage Manager Tom Cuthbert

Stage Lighting Paddy O'Leary

IRISH BALLET COMPANY

Artistic Director and Choreographer: JOAN DENISE MORIARTY

Courtiers:	JOANNA BANKS	HOWARD EPSTEIN
	DIANE GRAY	DONALD LLOYD
Fortune-Teller:	ANNA DONOVAN	
Gipsies:	KATHLEEN SMITH	ROGER WADE
	CAROL BRYANS	PHILIP ALLAN
	KATHERINE LEWIS	JONATHAN BURNETT
	DENISE ROBERTS	PRESTON CLARE
	NICOLA McLARNON	WILEY GALLAHER
		ERIC GIBSON
Ballet-Master:	DAVID GORDON	

Costumes designed by Patrick Murray and executed by Frances Barry

CORK CITY OPERA CHORUS

Chorus Master: JOHN MURPHY, M.A., B.Mus.

Elizabeth Foran, Cara O'Sullivan, Patsy O'Reilly, Catherine Cronin, Moira Power, Patricia O'Doherty, Monica Jones, Pat O'Regan, Claire McKenzie, Anne Twomey, Michelle De Foubert, Eileen Mangan, Eileen Harte, Ann Marie Long, Imelda Long, Margaret Brennan, Peg Bolton, Mary Cronin, Marie O'Flynn, Deirdre O'Mullane, Mary O'Connor

Seán McCarthy, Denis Stout, Jim Murphy, Con Hurley, Denis Fitzgerald, Peter Brown, Eddie Goggin, Larry Lingwood, Barry Fitzgerald, Bernard Mortell, Bart Bray, Noel Lehané, Chris Sheehan, Raymond Hayes, Joe Devery, Jack Twomey, John Mullins, Richard O'Driscoll, Tadhg McCarthy, John F. Bickerstaffe, Donal D'Arcy, Frank O'Brien

Repetiteur: Annabel Adams

Stage Director: MYRA THOMAS

Assistant Stage Manager: JAMES SHAW

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Eileen Kohlmann
Paddy Fitzgerald
Camilla Gunzl
Adrian Petcu
Cornelia Zanidachev
Una Kindlon

Second Violins:

Arthur McIver
Donal Roche
David Lillis
Ursula Hough
Mary McMahon
Sheila Ryan

Violas:

Charles Maguire
Ruth Mann
Noel Merrigan
Allan Dawson

Celli:

Catherine Behan
Christine Cooley
Una O'Sullivan
Jerry Kelly

Double Bass:

Martin Walsh

Harp:

Helen Davies

Flutes:

Elisabeth Gaffney
Ann Kinsella

Oboes:

Peter Healy
Geraldine Malone

Clarinets:

John Finucane
Jean Lechmer

Bassoons:

John Lyons
Una Hunt

Horns:

Fergus O'Carroll
Loraine O'Carroll
Fergal O'Ceallachain
Seán Clinch

Trumpets:

Benny McNeill
Davy Martin

Trombones:

David Weakly
John Tate
Harry Knowles

Percussion:

John Fennessy
Gareth Hudson
Donal O'Ceallachain
Derek Gleeson

Organ:

John Gibson

Manager:

Victor Malirsh

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Lucette Murray, Eddie Malone, Mildred Callanan, Bobby Barry

THE STORY OF THE OPERA . . .

"IL TROVATORE"

(VERDI)

ACT ONE THE DUEL

The Count di Luna had a brother who was carried off by the gipsy Azucena, whose mother was burnt at the stake by the Count's father. The opera opens with the telling of this story by Ferrando, captain of the guard.

The Count is in love with the beautiful Leonora, but she has given her heart to Manrico, a gipsy, whose lovely songs and deeds of valour have won her. One night Manrico serenades Leonora and she hastens to him only to mistake the Count for her gipsy lover. But Manrico arrives in time to save her and the two men fight, Manrico being wounded. However, when he has the Count at his mercy some strange impulse allows him to let his adversary go.

ACT TWO THE GIPSY

In the gipsies' camp, Azucena tells Manrico how she stole the old Count's son and then killed her own child by mistake and had to rear the Count's son as her own. Manrico is horrified by this story and the realisation that he is not really Azucena's son that she hastily retracts her words and pretends that the story is not true.

Meanwhile he hears that Leonora, who believes him to have been killed is about to enter a convent and he goes to stop her. The Count, bent on the same object arrives at the convent just before Manrico but the latter rescues Leonora and the Count vows vengeance.

ACT THREE THE GIPSY'S SON

The Count's army is encamped before Castellor. Azucena is dragged in and questioned by the Count. She tells him she is Manrico's mother. Here is his chance for double vengeance.

Meanwhile Leonora and Manrico are to be married but their happiness is short-lived for Manrico learns that Azucena has been captured by the Count and is to be burned. He tries to save her but is captured too, and both are imprisoned in a gloomy dungeon in a wing of the palace of Aliaferia.

ACT FOUR THE PUNISHMENT

In order to save Manrico, Leonora offers herself to the Count in exchange for his and Azucena's lives, but she hopes to forestall the Count by taking a slow-working poison.

Then, assured of her lover's freedom, she hastens to tell him of his deliverance and dies at his feet. The Count enters and seeing that he has been deceived orders Manrico to be executed immediately. He is led away and to the Count's horror, just as Manrico is killed, Azucena shrieks out "You have killed your brother" and this final tragedy closes the opera.

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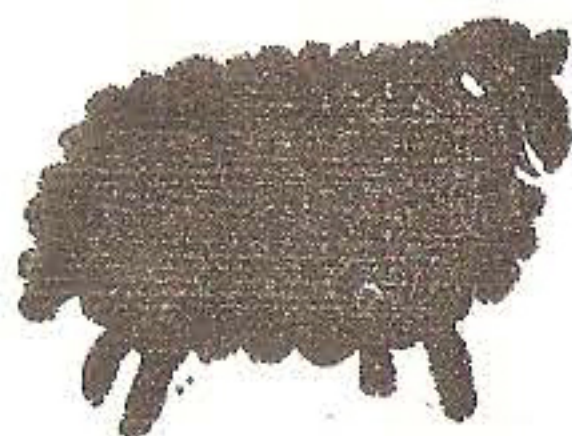
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